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101
GABRIEL PIERNÉ

IZEYL

Prix net: 6^f

Bernhardt in "Izeyl."

Sarah Bernhardt began her American tour at Abbey's Theatre in New York on Monday evening, with the first performance in America of "Izeyl." The opinions of the metropolitan critics with regard to the play are somewhat diverse but there is a striking unanimity in the judgment upon the actress's art, as is evident by the quotations below:

With added experience and unflinching powers, says the Post, she is, of course, as much as ever mistress of all the technical expedients of her art. To display these in their fullest efficiency and with the greatest possible amount of rapid and striking contrast is the object of the four-act play "Izeyl," written expressly for her by Armand Sylvestre and Eugene Morand, and played with great success in Paris. In "Fedora," "Theodora," "Gismonda," "La Tosca" and the rest, she had exhausted almost the whole field of morbid feminine passion, and it became necessary either to return to the portrayal of characters more or less akin to human nature, or to seek theatrical opportunities in some new direction. The authors conceived the notion of a romantic, mythical, poetic drama, semi-religious and semi-passionate, with an infusion of spectacle and melodrama, and assigned to the Orient an indefinite number of centuries before the Christian era. It must be admitted that in putting their idea into execution they have exhibited literary facility, considerable dramatic ingenuity, some poetic imagination, a keen appreciation of the theatrical value of religious sentiment, and no little discretion in the treatment of it, although they have not succeeded in veiling the fact that poetic inspiration, didactic purpose and moral principles were secondary requirements of Mme. Bernhardt, who of late has misapplied her abnormal gifts to the not altogether successful attempt to reconcile the antipodes of human emotion.

Gabriel Pierné, a young French composer of great taste and skill, says Charles Henry Meltzer in the World, has written some delightful and ingenious music to accompany the action in "Izeyl." It is never obtrusive, frequently characteristic, and adds greatly in sustaining the unquestionable interest of the third act, is more akin, perhaps, to poetry than drama proper. Like other French musicians of our day, Gabriel Pierné has a marvellous control of picturesque orchestral effects. His oriental harmonies are curious, fine and piquant to a fault. The incomparable music to which Bizet set "L'Arlésienne" is, perhaps, the nearest parallel that could be found to M. Pierné's score. Of Mme. Bernhardt's wonderful performance of Izeyl I hope to speak in detail later on. It may be ranked among her very noblest efforts. It lingers in the memory like the beauty of a sensuous dream.

Sylvestre is a Journalist of somewhat gross and Rabelaisian humor, yet capable at times of poetry that has a suave and dainty grace. Morand is best known as a watercolor artist. His work was hardly the material, one would think, says the Herald, for a play that professes to probe the saddest and greatest mysteries of life, that deals with the most sacred emotions, and has for its hero one of the noblest and purest of the Orient, Prince Siddartha, otherwise known as Guatama Buddha. Yet, throughout, no note of insincerity is struck, and despite a slight undue confusion of carnal with spiritual love, the play on the whole is an apparently earnest and a certainly effective treatment of a noble theme.

The first two acts of "Izeyl," says the Times, are not exhilarating, certainly, and the scene of temptation and self-abnegation proved to possess no startling quality. It was interesting and beautiful, and treated by Bernhardt with exquisite simplicity and grace. The third act was

looked forward to by many who had come to be stirred, and they were not disappointed. But it was free from any suspicion of trickery. The hysterical joy of the penitent woman before she realized Seyndia's purpose, the frenzied passion at the moment of the murder, the succeeding agony of remorse and despair, the expression of terror when the people first proclaimed her doom, and the denetement of tranquil resignation as Siddartha bids her accept her fate willingly, were examples of the actor's art in its highest development. In the last scene the striking makeup, the solemn surroundings—the picture, in short—made most of the effect.

The play, the scenes, the character, are written down to the atmosphere of the Bernhardt woman, says the Mail and Express, and up to the scope of the actress's surest command of her superb art in its varied phases. The performance is wonderful in its force, and at times in its thrilling simulation of nature, as in the third act, in which the murder occurs; and the role being made specially to fit her, the personation is impressive throughout.

The famous Frenchwoman's art, which seemed faultless four years ago, says Hilary Bell in the Press, has now rounded out to more marvelous symmetry. She has lost nothing of her ancient power or subtlety, her eloquence of expression or her music of voice. But something new and rarer still has been added to her skill in a mes a chiaro obscura, a conservation of force for the splendid bursts of climaxes. Time, which has seemingly restored the whilom youth of her face and form, has increased her dramatic instinct, always extraordinary, now unparalleled. No foreign player, nor Irving, nor Duse, nor Mounet-Sully, could equal the superb art with which she comes back to us. It was a wonderful stroke she gave us last night in the murder scene, a consummate union of nature and technique, full of subtle lights and shadows, alike caressing and convincing, powerful in treatment, yet finished to perfection in even the smallest detail, and culminating in a magnificent sweep of tragedy.

After this sketch of Mm. Sylvestre and Morand's play, I need not, I fancy, enter upon any criticism of it, says Vance Thompson in the Commercial Advertiser. It is merely Sardon, sophisticated with a sensual mysticism, and written, it should be added, in delightful verse—in words that rustle and glisten. To drama of this sort, there belong murders and bestialities—splashes of dirt and splashes of blood. The instincts strut naked. There is no interval between the concept and the deed. There is nothing which lends human value to these abrupt and unexplained characters. The value of the play is purely theatrical. And with Sarah as Izeyl, its theatrical value is immense. You accept the play, therefore, merely as a frame, brilliant and golden, but wood for the actress; nothing more. As an acting drama it is rudimentary and artificial in a degree. It makes no pretence to scratching the surface of Buddhism. I wish it had.

"IZEYL."

Bernhardt Introduces a New Character.

"Rosedale" Revived by Mr. and Mrs. Mason.

"The Brownies" Greet Friends at Hollis Street.

Journal.—Nov 24-96

Madame Sarah Bernhardt began an engagement at the Tremont Theatre last evening, presenting for the first time in Boston a drama in four acts by Messrs. Armand Sylvestre and Eugene Morand, entitled "Izeyl." Here are the leading characters and actors:

Madame Sarah Bernhardt.....	Izeyl
M. Prince.....	M. Darmon
Le Yogui.....	Deval
Seyndia.....	Deneberg
Le Tisseur.....	Chamery
Le Tisseur.....	Angelo
Le Lepreux.....	Lacroix
La Princesse Harastri.....	Mess. Patry
Le Prince.....	Seylor
Le Prince.....	Berthide
Le Prince.....	Mokovite
Le Prince.....	Gouray
Yami.....	Boulanger

Before attempting a criticism of last night's performance, let us come to an understanding. We in America are a hypocritical people. We are ashamed of an honest ignorance. Many of us know a little French; that is, we can read the language by much sweating over lexicon and grammar. To such of us the spoken language is as Fiji, merely a succession of barbarous sounds. Others of us know no more French than has been stolen for home consumption. We could not get the meaning out of the simplest of Parisian sentences, even to maintain our position in society.

Consequently, when Bernhardt comes, we blurt. If we are bold and careless of public opinion we buy a "book of the play," and are miserable. If we are timid and prone to blush, we sit in haughty disregard of the playbook and are miserable.

For those few fortunate mortals—those infinitesimally few—in last night's audience to whom French is as a native tongue, for those who could appreciate the music and rhythm of the verse, the delicacy of the story, the features of the ideal, the charm of the poetical figure and fancy, which make the drama "Izeyl," we do not write. They had an evening of rare enjoyment.

Properly speaking, the leading character in "Izeyl" is the Buddha. While the stage is usually for the most part by the woman Izeyl, it is the Prince who forms the never changing background. He rules. While the story reminds one slightly of certain features of the story of the New Testament, this resemblance is by no means fundamental. It is more fanciful than real. Had not the authors given many unnecessary tokens of what was in their minds—those 12 disciples, for instance, and the prototype in scenic effect of the sermon on the mount which opens the second act—the Christ and Mary Magdalene would never have been suggested.

The drama is not a good one for the use to which Bernhardt is at present putting it; it is too difficult to interpret through the medium of a foreign tongue. Scarcely any action brightens the first two acts. We are early introduced to Izeyl, the courtesan. Almost immediately she appears, but she does nothing.

She is a mere listener to the argument between the Prince and the Yogui. The second act promised more, but revealed as little. The Prince is found on a mountain top, preaching and expounding his gospel. Izeyl comes him to tempt; she stays to worship. The temptation, which, unfortunately for the spectators, was carried on in semi darkness, was of the mildest sort.

These two acts prepare for the tragedy of the third. Indeed, one has a suspicion that it was for this third act that the play was written. It was certainly because of this act that Bernhardt became Izeyl.

Izeyl, in whose face shines her new-found joy, has returned to her home. During her absence Scyndia, one of her princely lovers, has become King. While she is preparing to sell her treasures and lead an humble life the King, known to her only as Prince Scyndia, visits her, bringing gold and priceless jewels. She asks him if they are hers to do with as she will. He says they are. Immediately she has them borne away to be distributed among the poor. Then Scyndia would press his suit.

With gentle firmness—who can forget the picture the actress presented, as with outstretched hands she thrust back the impetuous man, her head, with its emphatic no, telling the whole story—she strove to repulse him. He would not go. She tried to make him understand the change which had come over her. He would not listen. He embraces her. Frigidized, thinking only of her own peril, she seizes the dagger in his belt. He falls back once in alarm. Then he grasps her again. She stabs him.

Too late Izeyl realizes what she has done. She is horror-stricken. She has violated her master's teachings. What would she not do to bring back life into that poor bit of clay? A knocking is heard at the door, and the instinct of self-preservation asserts itself. The poor woman, moaning and half mad, covers the body and staggers to the door. Her visitor is the dead King's mother.

To her Izeyl rehearses with wonderful vividness the scene which has just been enacted, her eyes ever and anon seeking that cloth beneath which lies—she knows what. She knows now that she has killed the King, but her courage revives when Harastri says the woman is justified in killing to defend her honor. At last comes an end to the great suspense. The mother learns that it is her son who has been murdered, and the sympathizer, the friend becomes the harsh judge. Izeyl is condemned to a death by torture.

With this act interest for the mere-lookers-on declines. The fourth act is but a slight improvement over the first two. Izeyl, sightless, bruised and broken by her torment, passes away in the arms of the Master, who calms her last moments by the assurance of his love.

Bernhardt's art was evidenced in all its power in the third act. No one can portray pure, unbridled passion as she can. There is in her nature an immense sympathy with primitive traits. She is not modern. She has nothing to do with self-restraint, with the crowding down of the emotions and the elevation of the dead level which is the characteristic of modern life. She is an animal. She weeps, she laughs, she rages. Why? Because she feels like it. This is the keynote of Bernhardt's acting. It explains her great success with characters of the Sardou school and with those of some of the old masters—characters who suffer, and suffer out loud.

Bernhardt's support was even. It was competent, but nothing more. M. Deyval's Fougere somewhat overtopped the others. M. Darmon's chief fault seemed to be a lack of power. He did not make the personality of the master sufficiently impressive.

Something About "Izeyl."

Sarah Bernhardt has not been seen in Boston for four years, and three of the roles which she will present at the Tremont Theatre this week are practically new to Boston theatre-goers. "Izeyl" is one of the most sensational novelties of a decade on the Paris stage. Heimath ("Magdalen") while it has been done here in English by Mme. Modjeska, has never been seen in French, and Racine's "Phedre" is as old as to be new to the present-day playgoers. For "Izeyl" Mme. Bernhardt brings her original cast from the Theatre de la Renaissance, Paris, and all the original scenes, properties and costumes. The play is a tragedy in verse, written especially for Bernhardt by Armand Sylvestre and Eugene Morand, two bright young Parisian dramatists. The music is by Gabriel Pierné. The story of the piece is a weird, semi-barbaric tale, but with the passions of primitive men and women.

The period of "Izeyl" is six centuries before Christ. The authors found the documents for their story in the legends translated by Burnouf. The first act takes place in the public square in the city of Kaplavastion. To the right is the high temple of Kall, and, to the left the palace of the courtesan Izeyl. The Prince Scyndia is madly in love with Izeyl, and he bids his attendants bring flowers and music to give his usual morning serenade. His mistress appears with her attendants. While she is satisfied with the luxurious homage given she dreams of the unknown, and scarcely condescends to glance at the golden tripod stolen by the prince from the sacred altar of the temple to lay at her feet. Indignant crowds gather in the square and threaten Izeyl with punishment for the sacrilege, but the Prince Harastri calms the popular tempest by saying that such creatures must be treated with the silent contempt they deserve. This language is new to Izeyl. She likes it not, and seeks revenge.

Suddenly the trumpets announce the coming of the crown prince Saryamouni, who goes to the temple to pray before his coronation. Respectfully the people bow, but the prince seems sad and weary. He bids the Yogi to speak and tell him of the crimes, the sin and grief of the world. The diseased, the poor and suffering are brought to tell their tale of woe to the astonished prince, for he has seen only the bright side of life. He determines not to reign, and he gives up his empire, going to the desert to preach—a mere disciple of Yogi. Izeyl has hastened to the rescue and she says that did he know love, he would not go, and the Yogi dares her to try her power.

The second act represents a clear starlight night in the forest. Under the branches of a cedar tree the Prince is seated. In the distance flows the river, and now and then one hears the murmur of soft music and song, and the merry noise of laughter in the illuminated barges. It is here that the new disciple must be tempted. Women come and kneel at his feet, beseeching his love, but he will not listen to their prayer. Suddenly Izeyl appears, beautiful and statuesque, in a long robe of silk and gold. She kneels to confess her life and sin. She is tender, repentant, caressing. She weeps and implores, but all in vain. Faith triumphs, but the man is kindly. His words are gentle, and when he talks of spiritual love, and of the beauty and happiness of pure faith and hope, Izeyl believes and becomes the Madeleine of the Hindu Christ.

The third act is very dramatic. After walking three days and three nights through the desert, Izeyl has returned with Yogi to her home. She is ill, and comes only to have her treasures sold to give everything to the poor. But another severe trial is in store for her. Scyndia, in her absence and unknown to her, has become the king. He is carefully watched by his mother, the Princess Harastri. She shuts him up in his room every night and guards the doors of her palace. Nevertheless, the prince escapes and leads a merry life. He brings to Izeyl treasures, jewels and gold, and she asks if she can take them without promise, and then she tells the Yogi to give them to the poor. The king becomes violent and aggressive, and Izeyl indignant and outraged. Finally, in the struggle, she snatches his dagger from his belt and kills him. She does not know that she has killed the king. The king's mother discovers the deed. Upon her order, Izeyl is condemned to the torture. They tear out her eyes. They beat her with sticks. They stone her on the place of public execution. There she is left to die. The Buddha, the master, comes to her, and when he confesses that in the desert she did indeed tempt him, for he is, despite his creed, but a man, she dies content, for death does not matter much to the woman who knows she is loved.

I Z E Y L

Drame Indien en 4 Actes

DE

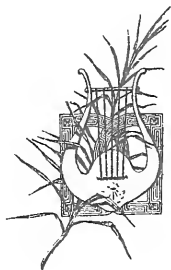
ARMAND SILVESTRE & EUGÈNE MORAND

Musique de Scène

de

GABRIEL PIERNÉ

PARTITION CHANT ET PIANO



PARIS

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A GEORGES CLAIRIN



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*Pour la partition, les parties d'orchestre et les parties de chœur,
s'adresser aux Editeurs-propriétaires*

IZEÏL

ARMAND SILVESTRE

et

EUGÈNE MORAND

GABRIEL PIERNÉ

ACTE I

N° 1. Aubade

MODE NETTA

RÉPL: Qu'on lui chante les vers
ou je dis qu'elle est belle.

CHANT

All^{to} moderato

PIANO

All^{to} moderato

p *sf* *p* *sf* *p*

TÉNOR SOLO

mf

I - zé-ÿl, _____ fille au

cœur fa - rou - - - che, Qui dort _____

un é - ter - nel som - meil

Pour qu'en fin sa grâ - ce te tou - -

-che J'é - vo - que le printemps vermeil.

mf
L'au - - be qui fait pleu -

-rer des lar - - mes Mè - -

- me aux sa - phirs loin - tains du ciel

Ne peut-elle at - ten - drir - - tes char - -

-mes, I - zé - ÿl, I - zé - ÿl,

fille au cœur cru-el

Hautbois

sf *p*

mf I. zé-yl, ô fleur

de je - nes - - - se, Que —

l'au - be - lais - se sans frisons,

— Pour qu'en-fin l'a - mour en toi nais - - -

-se J'é - vo - que l'âme des chansons.

mf

Le souf - fle di - vin qui pé -

-né - - - tre Jus - qu'au

cœur du lys ar - - gen - té

— Ne peut-il é - mou - voir — ton é - - -

-tre — I - zé - ÿl, ————— I - zé - ÿl, —————

— ô ——— fleur de ——— beau.té. ———

N° 2. Entrée du Roi

REPL: Dans le temple tous deux
allons l'attendre ensemble.

Majestueux O fils du roi, roi notre maître

TÉNORS *ff* Ah !

1^{res} BASSES *ff* Ah !

2^{des} BASSES *ff* Ah ! Ah !

PIANO *ff* Majestueux

Sidarttha, prince glorieux que Brahma fasse en toi renaître Les saintes

3

vertus des aïeux. De tes pères sois le modèle. Revêts l'antique majesté Et

3

que la victoire fidèle Porte au loin ton nom redouté. (cri de la foule)

UN MAÎTRE DES CÉRÉMONIES entre .

Roi, parmi tes sujets

Mouv! de marche



chaque famille élue T'apporte ses présents, ô maître, et te salue !

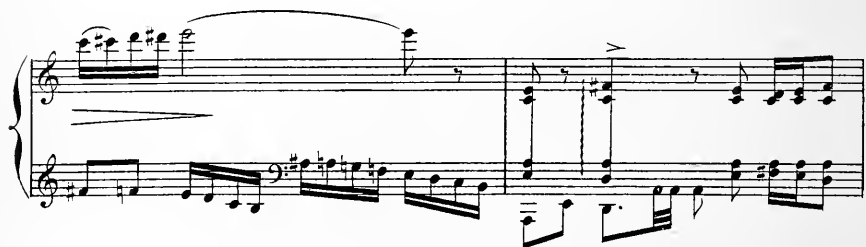
(Le défilé commence) 1^{re} ENTRÉE LE PÊCHEUR DE PERLES

Nous sommes les pêcheurs...



2^e ENTRÉE UN TISSEUR D'ÉTOFFES

Nous sommes les tisseurs...

3^e ENTRÉE UN MINEUR DE GOLCONDE Nous sommes, puis-

sant roi...



4^e ENTRÉE

UN ROI



Ce que nous t'apportons...



N^o 3. Cortège funèbreRÉPL: *Être roi et n'y pouvoir rien, rien.*

(SUR LE MODE VARATI TRANSPOSÉ)

Andante molto

TÉNORS

BASSES

PIANO

Andante molto

Lento

(bouche fermée)

pp

(bouche fermée)

pp

pp

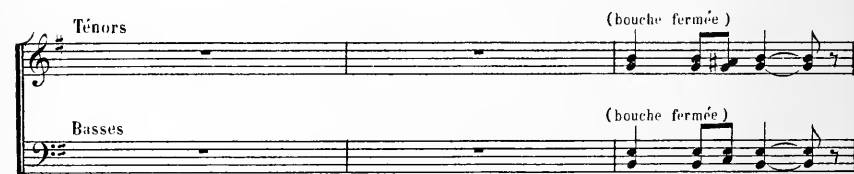
pp

pp

pp

p e molto espress.

This musical score is for a piano and voice piece. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into five systems, each with a grand staff (treble and bass clef). The first system includes the dynamic marking 'pp' and the instruction 'p e molto espress.' below the piano part. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal line is a simple melody with some rests.



N^o 4. Entrée des Princesses

RÉPL: *Cet homme quel qu'il soit
parlera tout à l'heure*

QUATUOR

Andantino

HARPE

p

The musical score is written for a Quatuor and Harpe. The Quatuor part is a single melodic line in 3/4 time, key of D major, marked Andantino. It features various ornaments and trills. The Harpe part consists of two staves (treble and bass) playing a rhythmic accompaniment of chords. The Harpe part is marked *p* (piano) and *pp* (On parle) (pianissimo, when speaking). The score is divided into four systems, each with a repeat sign at the end.

First system of musical notation. The vocal line (treble clef) features a melody with triplets and slurs. The piano accompaniment (grand staff) consists of chords in the right hand and single notes in the left hand.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes.

N^o 5. Stances du Prince

(MODE BHATRAVI)

Bénis moi donc mon père
(Le Yoghi bénit le Prince. Tout le monde s'agenouille avec des murmures d'admiration)

Un mendiant vaut mieux qu'un inutile roi
Que mon père en choisisse un plus digne que moi.

Lento

PIANO

pp (voix)

Third system of musical notation, marked 'Lento' and 'PIANO'. The vocal line is indicated by 'pp (voix)'. The piano accompaniment is in a grand staff with a simple harmonic structure.

Le monde était trop loin du trône Et l'homme de ma royauté

Fourth system of musical notation. The vocal line begins with the marking 'p ma espress.'. The piano accompaniment features a more active bass line with eighth notes.

Je vais partout porter l'aumône Puisque tout naît en pauvreté.



Le trône était trop loin du gouffre Où le sanglot succède au



pleur, Je viens pour consoler qui souffre Puisque tout vit par la douleur



Le trône est trop loin de la tombe Où tout descend d'où rien ne



sort Je pars enterrer qui succombe Puisque tout finit par la mort !

RIDEAU



ACTE II

RÉPL: J'ai besoin de rester seul
avec ma prière

N° 6. Entrée des Princesses (REPRISE)

QUATUOR

HARPE *p*

pp (ou parle)

RÉPL: Avec le tranchant des éclairs

N^o 6^{bis} Sortie des Princesses

HAUTBOIS

HARPE

p

The first system shows a vocal line with a melodic phrase and a piano accompaniment consisting of chords and a descending line.

N^o 7. Aubade (REPRISE)

RÉPL: Regarde aux profondeurs de
la nuit

TÉNORS *All^{to} moderato (de très loin) pp*
I - zé - yll

BASSES *(de très loin) pp un peu marqué*
I - zé - yll I - zé - yll

PIANO *All^{to} moderato p*

The second system includes vocal parts for Tenors and Basses, and piano accompaniment. The vocal parts have lyrics and melodic lines. The piano part features a melodic line with a triplet.

SOLO *pp (très éloigné)*
L'au -

The third system features a solo vocal part and piano accompaniment. The vocal part has a melodic line with lyrics. The piano part features a melodic line with a triplet.

- be — qui fait pleu - rer des lar -

- mes Mè - me aux sa - phirs loin -

- tains du ciel — Ne peut - elle at - ten -

- drir — tes char - mes — I - zé - ÿl,

I - zé - ýl, _____ fille au cœur _____

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic phrase with a slur. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

cru-el. _____

Ténors _____

Basses _____ *ppp*

I - zé - ýl. _____

The second system introduces vocal parts for Tenors and Basses. The piano accompaniment continues with the same rhythmic pattern. The Tenors and Basses have rests in the first measure, followed by a melodic phrase in the second measure.

pp

I. zé. ýl. _____

ppp

I. zé. ýl. _____

The third system continues the vocal and piano parts. The piano accompaniment remains consistent. The vocal lines have a melodic phrase with a slur.

The fourth system shows the piano accompaniment continuing with the same rhythmic pattern. The vocal lines are not present in this system.

REPL: Que sa cendre s'envole aux
quatre vents du ciel

N° 8. Prière Boudhique

All^{to} moderato

TÉNORS

BASSES

PIANO

Cloches

Ped. pendant tout ce morceau

pp

La nuit, par - mi les é - toi - les, —

pp

La nuit, par - mi les é - toi - les, —

Prend au fil d'or de ses toi - les — Le vol

Prend au fil d'or de ses toi - les — Le vol

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a 2/4 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and rests in the left hand.

des il - lu - si - ons. —

des il - lu - si - ons. — Pri - ons! Pri - ons!

The second system continues the vocal and piano parts. The vocal lines have a melodic line with some rests. The piano accompaniment continues with the same eighth-note pattern in the right hand, with some chords in the left hand.

(de plus près)

La nuit meurt —

(de plus près)

Pri - ons! — La nuit meurt —

The third system includes the vocal and piano parts. The vocal lines are marked with "(de plus près)" above them. The piano accompaniment continues with the eighth-note pattern in the right hand, with some chords in the left hand.

Le jour se lève Et l'aube pour notre rêve

Le jour se lève Et l'aube pour notre rêve

Se-ra fai - te de ray-ons.

Se-ra fai - te de ray-ons. Pri-ons! Pri-ons!

RIDEAU

Pri-ons!

ACTE III

RÉPL: Pour la dernière fois voyez
le jour encor

N° 9. Stances d'Izeÿl

Allegretto

Il semble qu'avec vous mon âme se revête De

PIANO *f*

tous mes souvenirs passés.

Tiens... une fête Des accords de

tr

vina chantent tout à l'entour Ah! comme tout est doux qui nous parle d'amour.

Lento

pp *p et bien chanté*

Comme une morte bien-aimée j'avais mis ma jeunesse en

deuil _Ô la pâle embaumée— Dans le lit profond d'un cercueil



J'avais fait la tombe sans porte J'avais muré le seuil en pleurs _Ô la morte, la pâle morte—



De tout le poids de mes douleurs .

Mais malgré ses paupières closes



Depuis les suprêmes adieux _O la morte qui dans les roses— Sur le linceul ouvre les yeux .



Et voici qu'elle se relève Du tombeau profond de l'oubli



—Ô ma jeunesse, ô mon beau rêve—Je t'avais mal enseveli!

Enchaînez

N° 10. Sérénade à Izeyl

All.^{to} moderato

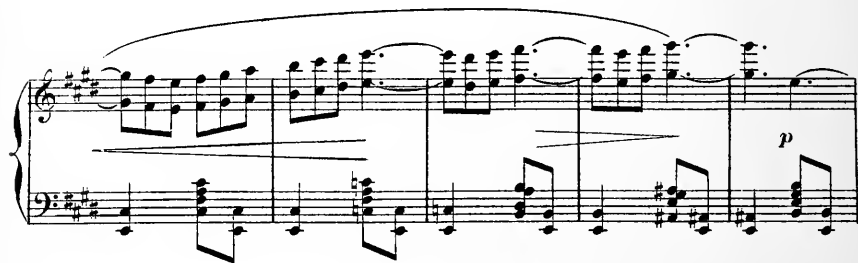
PIANO

p











First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, marked *crusc.* (crescendo). The bass clef staff contains a supporting line with eighth notes. The system concludes with a measure marked *f* (forte) in the bass clef.

Second system of musical notation. The treble clef staff continues the melodic line, marked *dim.* (diminuendo). The bass clef staff has rests. The system concludes with a measure marked *pp* (pianissimo) in the bass clef, with the tempo marking *Moins vite* (More slowly) above it.

Third system of musical notation. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff contains a supporting line with chords and eighth notes.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs. The bass clef staff contains a supporting line with chords and eighth notes.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs, marked *Rit.* (Ritardando). The bass clef staff contains a supporting line with chords and eighth notes, marked *ppp* (pianississimo). The system concludes with a final measure.

ACTE IV

REPL. A l'ombre de ton aile.

N° 11. Choral funèbre, Mort d'Izeïl

TÉNORS

BASSES

PIANO

Lento

mf

sost.

Ped.

LE PRINCE. O terre que foulaient ses pas Légers comme des gazelles

p espress.

★

TÉNORS*pp* avec recueillement

Sur le corps blanc ne

BASSES*pp*

Sur le corps blanc ne

Sur ce corps blanc ne pèse pas L'âme lui refusa ses ailes.

pè-se pas O ter-re que foulaient ses pas, Lé-gers com-me

pè-se pas O ter-re que foulaient ses pas, Lé-gers com-me

ceux des ga-zel - les. _____

ceux des ga-zel - les. _____

LE YOGHI. Air que sa bouche a respiré Aux roses du matin mêlée

p

Par toi ce tombeau soit pa -

Par toi ce tombeau soit pa -

De quelque germe inespéré Fleuris cette tombe exilée!

- ré — Air que sa bouche a res-pi-ré Aux ro-ses du ma-tin mê -
 - ré — Air que sa bouche a res-pi-ré Aux ro-ses du ma-tin mê -

- lé - e —
 - lé - e —

LE PRINCE. Ciel dont ses yeux ont vu l'azur Se refléter dans leur prunelle

Prends pi-tié de ce

Prends pi-tié de ce

Respecte dans ce corps impur Le temple d'une âme éternelle.

corps im_pur Ciel dont ses yeux ont vu l'a - zur, Se re.flé.ter dans

corps im_pur Ciel dont ses yeux ont vu l'a - zur, Se re.flé.ter dans

The first system consists of two vocal staves (soprano and bass) and a piano accompaniment. The vocal lines are in G major and contain a triplet of eighth notes. The piano accompaniment is in G major and consists of a single measure with a whole note chord.

leur prunel - le. _____

leur prunel - le. _____

LE YOGHI LE PRINCE
Au devoir Vois je suis
maintenant sans courage

The second system continues the vocal lines and piano accompaniment. The vocal lines end with a long horizontal line indicating a continuation. The piano accompaniment includes a piano (*p*) dynamic marking and a triplet of eighth notes. The system concludes with the entrance of two new characters, LE YOGHI and LE PRINCE, with their respective lyrics.

LE YOGHI. Le zéphir bienfaisant renaît après l'orage Un amour pur

L'istesso tempo

p espressivo

The third system features a piano accompaniment in G major. It begins with a piano (*p*) dynamic and an *espressivo* marking. The tempo is marked *L'istesso tempo*. The system includes a triplet of eighth notes and a long horizontal line indicating a continuation.

fléchit une inflexible loi Pour tous morte, Izeïl n'est pas morte pour toi.

Cet air qui t'environne est plein de son haleine Et le chant du pasteur égaré

dans la plaine Dans les échos lointains résonne avec sa voix Un peu

d'elle est caché dans ce que tu vois Le tout puissant Indra sous sa dextre

vous garde Ne doute plus des Dieux.

Enchaînez

N° 12. Nirvana

L'istesso tempo Tiens, écoute et regarde.

PIANO



QUATUOR



IZEÏL. La vie est dans la mort comme un lotus

espress.



d'argent Qu'enveloppait la nuit et que l'aube révèle.



La

First system of musical notation, featuring a vocal line and piano accompaniment. The vocal line includes a long note labeled "La" with a fermata. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand.

vie est dans la mort qui, seule, renouvelle

Second system of musical notation, continuing the vocal and piano parts. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with its characteristic eighth-note patterns.

L'immuable beauté dans le monde changeant.

Third system of musical notation, continuing the vocal and piano parts. The vocal line includes a long note with a fermata. The piano accompaniment continues with its characteristic eighth-note patterns.

La vie est dans la mort comme un lotus d'argent.

Fourth system of musical notation, continuing the vocal and piano parts. The vocal line includes a long note with a fermata. The piano accompaniment continues with its characteristic eighth-note patterns.

L' amour est dans la mort

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of two sharps (D major). It contains the lyrics "L' amour est dans la mort". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in D major and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

comme un lys solitaire Que l'aube fait jaillir,

The second system of the musical score. The vocal line continues with the lyrics "comme un lys solitaire Que l'aube fait jaillir,". The piano accompaniment continues with the same rhythmic pattern, featuring eighth notes and some triplet markings in the right hand.

vers le ciel éperdu. L' amour

The third system of the musical score. The vocal line begins with the word "cresc." (crescendo) and continues with "vers le ciel éperdu. L' amour". The piano accompaniment continues, with the right hand showing some chromatic movement and triplet markings.

est dans la mort par qui nous est rendu

The fourth system of the musical score. The vocal line concludes the phrase with "est dans la mort par qui nous est rendu". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

Tout ce que notre espoir a rêvé sur la terre

L'amour est dans la mort comme un lys solitaire.

TÉNORS

pp

BASSES

La

pp

La

vie

est

dans

la

vie

est

dans

la

cresc.

mort comme un lo - tus d'ar -

cresc.

mort comme un lo - tus d'ar -

cresc.

ff

- gent.

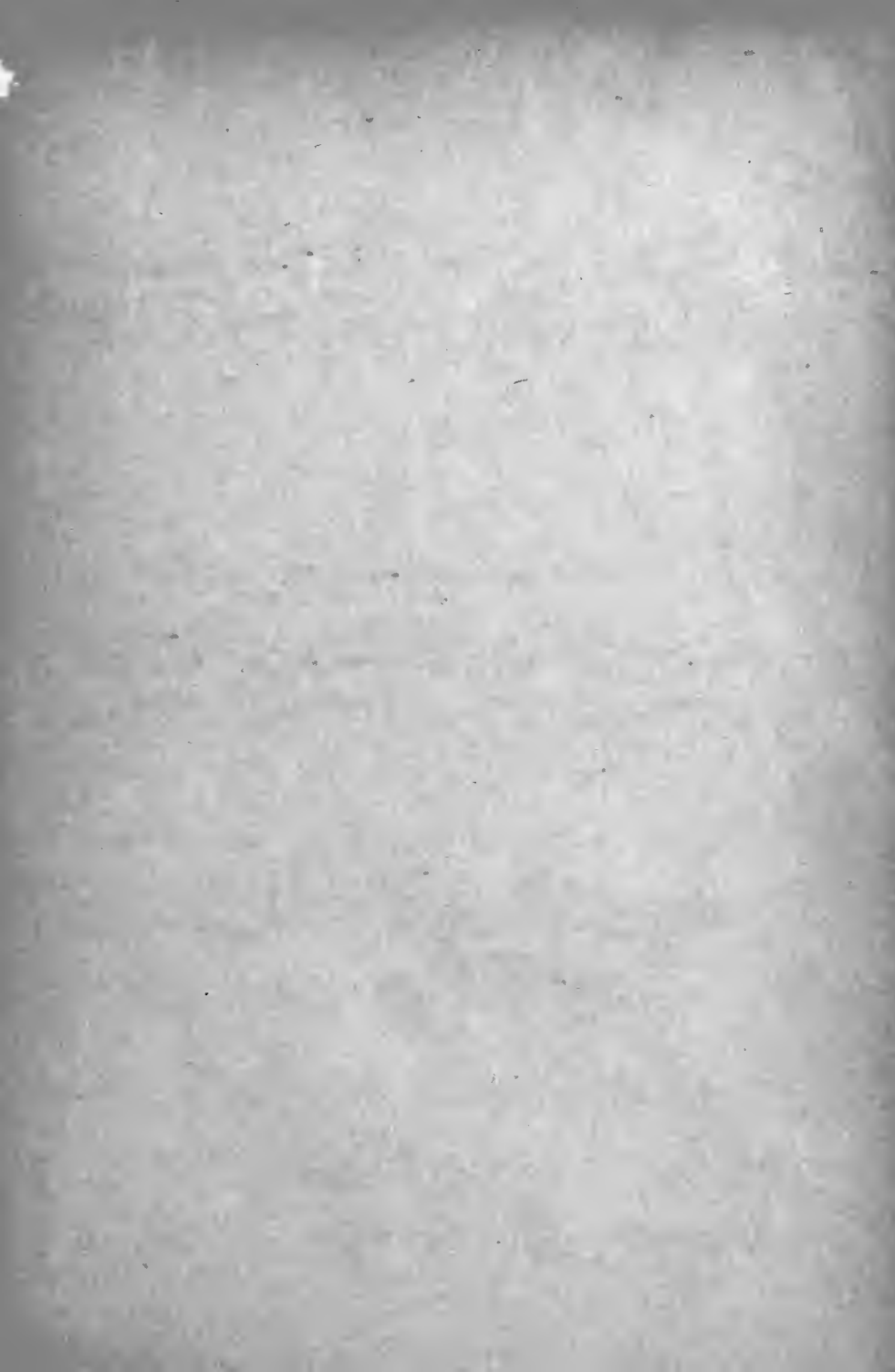
ff

- gent.

RIDEAU

8 -

Fin





Répertoire Choudens



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